



AMUSEMENT NEWS



NEWS OF THE STAGE

This Week's Events in the World of the Theatre From Broadway to South Bend.

By Will V. Fink

The Duncan Sisters, who have been with Fred Stone in "The Top" will go on a starring tour in a musical comedy of their own make, which Guy Bolton will "revise."

Raymond Hitchcock has disagreed with things in general relating to "Ziegfeld Follies" of 1922 and, withdrawing from the cast, will again venture into producing fields on his own responsibility and give another edition of Hitty-Koo.

Counting performances by Frank Brown and by Milton Nobles, "Lightnin'" has been performed in greater New York more than 1,400 times. The Nobles company has just finished a second "run" of four weeks at the Montauk theater, Brooklyn, which, with two weeks in the Williamsburg suburb, makes 20 weeks of "Lightnin'" in Brooklyn. Mr. Nobles and his associates, including Jessie Bacon, daughter of Frank Bacon, stayed in Cleveland for three weeks and spent two in Pittsburgh, with returns in Buffalo and Louisville. Manager Wood promises South Bend will see "Lightnin'" at the Oliver next season.

The Oliver Players continue to maintain favor. This week "The Girl in the Limousine," a farce, is the bill.

One week from today the first circus of the season will roll into South Bend. It is John Robinson's—the pioneer of them all—now on its 99th annual tour. Exhibitions will be given Monday afternoon and night. From here the route is to Elkhart and thence to Fort Wayne. The John Robinson show wintered in Peru. It is owned by the Mullan-Bowers syndicate, which owns the Sells-Floto and Hegenbeck.

Screen

ORPHEUM

Today marks the last showing of the million dollar film, "Foolish Wives" at the Orpheum. Five performances will be given today, running continuous, the shows beginning at 1:30, 3:15, 5:15, 7:00 and 9:00 p. m.

The summer picture policy at the popular vaudeville house has proven successful in more ways than one. Despite the hot weather, the attendance has been large and the patrons voiced their approval of the elaborate production. Every convenience for the comfort of the patron has been made by the Orpheum management, the theater being especially cool in the hottest weather.

ORPHEUM

Many of the qualities which made "Main Street," the popular novel, are to be found in that spectacular film production, "Ten Nights in a Bar Room," which opens Monday for a week. A generation has passed since the story was written by Edwin Vaughan, an Englishman and from its theme William R. Pratt made one of the most successful three-act dramas of its time. Now it has found its way to the screen, an early and meagre version made some ten years ago, now being supplanted by L. Case Russell's splendid picture, which brings out all the modern dramatic possibilities of the old story.

The story is one of American home life, of domestic love and trial set against a background of honesty, grit and home-making efforts. The scenes are set in and around Cedarville, a little New York lumber town. Joe Morgan is a born lumberman, his father bequeathing him the only mill in the village. Happy in his little home with a loving wife and daughter, Joe permits a serpent to enter his Eden in the person of Simon Slade, who has just become owner of the "Suckle and Sheep Inn" and who buys an interest in the mill. Slade is under the influence of Harvey Green, a gambler from the city and together they manage to get Joe intoxicated, beat him out of his share in the mill and finally, fearing he knows too much, take away his employment there. All this time Morgan is drinking harder and harder and each night his little daughter Mary comes to Slade's to bring her father home until one night she is hit by a beer mug thrown by Slade and her father carries her home to die, but not before she has received his pledge of sobriety.

Then the action begins. Morgan confronts Slade and Greene and after a terrific fight, Greene is made to confess the swindle and escape from the mob which intends to tar and feather him. He perishes in the burning inn. Slade attempts escape

Wallace circus as well as some smaller ones. When the John Robinson aggregation started this season at Peru April 26, it was pronounced "a good show." In Goshen last season it more than pleased.

The Ringling Brothers—Barnum & Bailey circus—the last word in amusement under canvas—is headed South Bendward. It is to give two performances here—Friday, July 21. Until recently it was the custom for South Bend to get the Ringling show one season and the Barnum & Bailey the next, the alternating arrangement having been followed as a result of the two circuses being under one ownership. The consolidation has many good effects, not the least being the show comes here yearly. It will be in Buffalo Memorial Day.

Rosa Raisa of the Chicago grand opera company has sailed for Europe.

Jack Norworth, remembered at the Oliver for "My Lady Friends," which, in a way at least, was only a-so, is to act in "What's In It For Me," written by Emil Nyltray, who died a few days ago at Milford, Conn. Nyltray and Frank Mandel wrote "My Lady Friends," which, by the time it reached here with Norworth as its star, had lost much of the effectiveness it had when Clifton Crawford, now deceased, was its principal exponent.

"Shore Leave," the new play with which David Belasco has been experimenting, with Frances Starr acting it, is said to be a laboratory product developed at Pittsburgh Tech, where Ben Iden Payne, formerly of Manchester, England, is the professional master of experiment.

but is caught in a broken log jam and is swept down through the swift rapids to death. Thus Joe Morgan recovers his mill and with the strength given him by the fearless love he bears the memory of his daughter, he conquers his appetite for liquor and is regenerated.

The cast is remarkably well balanced. John Lowell, as Joe Morgan, being splendidly supported by Baby Mary and the patient, loving wife being faithfully portrayed by Nell Clark Keller, while other worthy members are too numerous for individual mention.

AUDITORIUM

Charming Marie Prevost of the famous bathing beauties Five, is seen at the Auditorium theater today in her very latest "Flapper story," entitled "The Dangerous Little Demon," from a story by Mildred Considine, and produced under the able direction of Clarence Badger, noted for his successful Will Rogers productions. Robert Ellis, the most sought after leading man in filmdom, plays opposite Marie Prevost, and Jack Perrin, Herbert Prior and Lydia Knott are also prominent members of the company. On the same bill is the newest Snub Pollard comedy and the latest issue of Pathe News.

On Monday and Tuesday, William Farnum is seen in the role of the distinguished English actor, Edmund Keam, in his latest special Fox production, of Alexander Dumas' noted classic, "A Stage Romance." Social intrigue among the highest families in England enmeshes Keam, and in a startling dramatic incident, he commits a rash act against no less a personage than his best friend, the Prince of Wales, and the outcome which is told in "A Stage Romance" makes this picture one of the most surprising ever seen. Herbert Breton produced the picture with Holmes Herbert, Peggy Shaw, Mario Carillo, and Myra Bonillas in the leading roles. Shown on the same bill is a very funny Sunshine comedy and the latest of Fox News.

On Wednesday and Thursday, D. W. Griffith presents his own production of Wallace Ray's story "The Idol Dancer" with Carol Dempster and Richard Barthelmess in the stellar roles. It is a story of love and adventure in the South Sea Islands. Larry Semon in "The Show," his latest comedy special is an added attraction to the bill.

BLACKSTONE

You've often heard the expression, no doubt, "I can't believe my own eyes."

Well, on some such principle as that, Metro has built a mighty clever and entertaining picture that's called "Seeing's Believing" and none other than the flapperish Viola Dana is the star—or starlette.

Allan Forrest, who has set the hearts of Flapperdom beating at a mile a minute clip, is Miss Dana's leading man and they work out the

Jackie Coogan a Comedian? That's Your Mistake, a Great Tragedian



Jackie Coogan, youthful master of the mimetic art, and some of his various poses.

BY JAMES W. DEAN.
(Special to The News-Times.)
NEW YORK, May 27.—A widely spread notion is that Jackie Coogan is a great comedian. Some have said that he is second only to Charlie Chaplin who first gave him prominence in "The Kid."

After sitting through two showings of "Trouble," Jackie's latest, I am convinced that he is a tragedian equal to or better than the great Chaplin.

Perhaps Chaplin is considered a comedian rather than a tragedian because he seeks to fashion his antics after a pattern that appeals to the heart of a child.

But Jackie Coogan is a child, a serious little one who probes into

the dim past of grown-ups and presents the retrospect of childhood's seriousness. Therein lies the tragic quality of his acting.

A little boy trying to be funny is not comedy, but there is an ineffable poignancy in the sight of a tattered little scrawny boy trying to shoulder the troubles of the universe. It is thus that you find Jackie in "Trouble."

A dog and an "adopted" mother are the two things that are dear to the little tatterdemalion in "Trouble." The entire play pivots upon his affection for these two. Only a man who as a boy thought of his mother as having a little too much of the world's troubles and of his dog as a creature of understanding and un-

derstanding in a way that will keep you laughing from start to finish. Miss Dana, as the tom boyish daughter of wealthy parents, is sent to a summer resort to rest. But she not only refuses to rest herself, but won't let any of the family rest either. In fact, she is found in a position that is just slightly compromising and when she tries to explain, she gets only the response "Seeing's Believing." From that point in the story this little mad cap sets out to show the world. Seeing is Believing. The picture is bright, spicy and full of action.

Rudolph Valentino and Alice Terry, the outstanding stars of "The Four Horsemen," appear Tuesday, Decoration day, in a Rex Ingram production "The Conquering Power." It's a big, massive, strong story—one that will grip you from start to finish.

LASALLE
People may change as to politics, dress, manners, customs and even religion. But there is one trait in the makeup of human beings that seems to remain the same—the attraction of a love story.

Men and women whose hair is streaked with grey, matrons and men of middle age, coy young flappers and even children are universally and always attracted by a love story. And it is not surprising, then, to find that the story of "Camille" has been one of the most widely



Rodolph Valentino
And the Great NAZIMOVA

—in—
"CAMILLE"
SUNDAY AT THE
LaSalle

man impulse can appreciate the pathos of this picture, mistakenly called a comedy.

The story in brief of "Trouble" runs as follows:

A cop finds Jackie and his dog, "Queenie," asleep in an alley and takes them back to the orphanage where Jackie belonged and the dog didn't.

On "bargain day" only Jackie and a little negro are left. Jackie paints the negro white, only to find that a colored man and woman have come to adopt one of their race. Jackie hurriedly washes off the white paint and then he alone is left unclaimed. A plumber's wife adopts Jackie. Her husband beats and mistreats her and will not work. When he refuses to answer a call Jackie goes in his stead. By many ingenious and ludicrous devices the boy gets the tools to the house, but only succeeds in flooding the place. The mistress pities him and gives him \$5.

When he gives the money to his mother, his father takes it away. A policeman comes and after a strenuous fight the plumber is subdued only after Jackie crows him with a flower pot.

The judge sends the father to jail and the mother's parents take her home, but not until Jackie finds "Queenie." If ever a dog acted with human intelligence before the camera it is this mongrel.

CHICAGO'S FORMER BARKEEPS ENGAGED IN VARIOUS TRADES

From Brokers to Vendors of Peanuts Is Range of Occupations.

CHICAGO, May 27.—Gone is the booze of yesterday, but the bar-keepers linger on—some 4,000 of them from a one-time army of 10,000 in Chicago alone.

No more are the expert concocters of strong drink the confidants of men on the other side of the bar, but still they manage to worry along as soft-drink dispensers in "dry" saloons. There are 4,000 soft drink parlors in Chicago, and all of them are doing a profitable business, especially those that cater to women patrons. For the women bring in escorts who formerly would have blushed at being seen in a place that handled "nothing stronger than coffee."

Of the rest of the departed bar-keepers no record has been kept, but the versatile drink mixers seem to have taken up divers jobs, all productive of financial success. From

brokers to peanut stand proprietors is the range of their employment.

Old "loop hounds" who would not consider their day's duty done without a tour of the mahogany counters where they were wont to leave their woes, come across their old servers these days in surprising occupations. For instance, there's one former bartender who now is watching the guests and would-be guests for a huge caravansary in the "loop." He's successful because he sizes up the

customers before they even auto-graph.

No film has caught the tender pathos of childhood as has "Trouble." It is an epic of human interest and in that respect takes its place alongside "The Jack Knife Man," "The Kid," "The Miracle Man" and "Orphans of the Storm."

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MARIE PREVOST in "The DANGEROUS LITTLE DEMON" at LaSalle